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**MR. OSCAR PFEIFFER'S THIRD GRAND CONCERT.**—The eminent pianist and composer, Oscar Pfeiffer, will give his third grand concert, at Steinway Hall, on Wednesday evening, April 17th. On which occasion he will be assisted by Madame Giuditta Altieri, Signor Randolphi, Mr. I. B. Poznanski, and Mr. Groscurth. To those who have not yet attended Mr. Pfeiffer's concerts, we give the word of advice not to neglect this, probably the last opportunity. Mr. Oscar Pfeiffer is a first class artist; his style is his own, but he interprets the works of the great masters, ancient and modern, with the keen and appreciative instinct of a true-educated musician. His own compositions bear the stamp of a master hand, and are interesting from their construction, their ingenuity, fancy, and sentiment, and their dramatic effectiveness. His execution is brilliant and forcible, he has great power, and he thoroughly understands the art of coloring, the force of light and shade, in effecting an interest with a miscellaneous audience, while at the same time he commands the admiration of the critical. Mr. Pfeiffer is an artist who should be heard by every connoisseur of music.

Madame Altieri is gaining an equal sway over her audiences here, to that which she wielded over the elite of European and South American capitals. She has recovered from the effects of the sudden change of climate, which at first seriously affected, not only her voice, but her health, and we have little doubt that her success on this occasion will equal the expectations of those who know her real merits and position.

The public will be glad to hear a true artist, who is too rarely heard here owing to adverse controlling influence, we allude to Mr. I. B. Poznanski, who is unquestionably one of the most accomplished and sterling violinists now in this country, and who, on this occasion, will assist his friend Mr. Pfeiffer.

Mr. Pfeiffer's third concert will be interesting and brilliant in every respect, and will, we trust, bring out a crowd of those who appreciate a really fine concert.

**MISS KATE MACDONALL'S FIRST ANNUAL CONCERT.**—This young, talented, and charming vocalist will give her first annual concert, at Steinway Hall, on Thursday evening, April 18th, on which occasion she will be assisted by Mlle. Toedt, Mr. George Simpson, Mr. Jules Lombard, Mr. Alfred Pease, Mr. Letsch, Mr. Dietz, Mr. G. W. Colby, and Theo. Thomas' orchestra, Mr. G. Matzka, Conductor.

Miss Kate Macdonald is one of our youthful American song birds, whose notes are already current with the public, and whose talents give assurance of a successful artistic future. She has a voice of rare beauty, she has been finely educated, she has a keen art-instinct, and she has an enthusiasm for her profession, and an impulsive warmth of expression, which en-

sure her the entire sympathies of her audiences. It should be a point of honor with our citizens to come forward with a hearty liberality and support this song-child of our own soil, and prove to her their warm appreciation of her worth as an artist and a lady. There should not be a vacant seat on this occasion.

**THE FESTIVAL OF THE TRINITY CHOIRS.**—The Grand Festival of the Trinity Choirs, for 1867, will be held at St. John's Church (Varick Street), on Thursday evening, April 25th, on which occasion Handel's immortal oratorio, the "Messiah," with a choral and instrumental force numbering over three hundred performers. The performance will be under the direction of the Organists of the Parish.

The Festival will be under the immediate auspices of the Rector, the Clergy and Corporation of Trinity Parish. Knowing the interest taken in this Festival, we believe that the performance will be admirable in every respect, and worthy of the givers and of the occasion.

The Feast of St. Mark, the Evangelist, occurring on the morning of the same day, there will be a Full Choral Service, at Trinity Church, at 11 o'clock, by the United Choirs of Trinity Parish, when a sermon will be preached by the Reverend, the Rector of the Parish.

**THE THIRTY-THIRD SUNDAY CONCERT.**—Mr. L. F. Harrison will give his thirty-third grand Sunday concert, to-morrow evening, at Steinway Hall. The orchestral attraction on this occasion will be very great. The orchestra will be enlarged, and will perform, under the direction of Mr. Theodore Thomas, Liszt's "Preludes," overtures, "William Tell," and "Rienzi," also instrumental selections—"The Standard Bearer," "L'Eclair," and "La Madeline." Mr. George Simpson will also sing, and Mr. George W. Morgan will perform several of his most brilliant and popular organ pieces, besides adding some new and grand effects in connection with the orchestra. This will be one of the most interesting of the long series of the Sunday-evening concerts, and will attract an extra crowd to Steinway Hall to-morrow evening.

**MR. J. N. PATTISON'S FIRST MATINEE.**—Mr. J. N. Pattison will give his first Matinee to-day at three o'clock, at Irving Hall, the only Hall where a piano can be heard to advantage, on which occasion he will be assisted by Miss Maria S. Brainerd, Miss Clementina Levey, pianist, Mr. George Simpson, Mr. Ignatz Polack, Mr. Rudolph Henpig, and Mr. Groscurth. The talent engaged is very attractive, and the programme is varied, and decidedly interesting.

Mr. Pattison will play some of his most admired pieces—those, which together with his fine interpretations of classic music, have won for him so honorable a reputation. Much in-

terest is felt in musical circles in regard to these matinees, and a brilliant audience may be expected.

**MADAME VARIAN HOFFMAN**, who is one of our sweetest singers, is making a brief concert tour, assisted by Signor Strini, and Mr. Edward Hoffman. They gave successful concerts, at Fall River, on Thursday evening; at Taunton, Mass., last night; and this evening, at Pawtucket, Rhode Island. Madame Varian Hoffman is one of the most popular vocalists who visit the Eastern States, and her name is an attraction which rarely fails to attract crowded audiences.

**THE PAREPA AND BRIGNOLI Opera and Concert Troupe**, under the management of Max Strakosch, are meeting with great and deserved success. In Boston and Philadelphia they created a furor which is creditable to the denizens of those cities, for the reason that it proves they can thoroughly appreciate the highest artistic ability. We hope to hear the company in New York soon.

#### MATTERS THEATRIC.

Having discarded the guttural and unhappy "Oscar," at Wood's Theatre, that sombre personage not having paid quite as well as he might, "East Lynne" was produced on Thursday evening of last week for the benefit of Mrs. F. M. Bates, giving that really beautiful young lady an opportunity of displaying some quite powerful acting. Mrs. Bates is still very young, and can hardly grasp the more subtle points of the character of Lady Isabel, but I must confess that in parts she really astonished me by her power and excellence, interpreting the latter portions of the play with a vigor and energy which compared very favorably with some of the more distinguished representatives of the part, while in the earlier and lighter portions there was a vein of humor and coquetry perfectly delicious in its naturalness.

Mr. Bates, too, having thrown aside that unhappy curly wig, looks more like a reasonable human being, and plays the part of Archibald Carlyle with a quiet ease and dignity eminently characteristic of the part, while Mr. Becks as Sir Francis Levison, is a very gentlemanly villain.

*A propos* to "East Lynne," why is it this exceedingly doleful melo-drama is so immensely popular with the masses?

It certainly augurs badly for public good taste and refinement that the announcement of its production is tolerably certain to ensure a crowded house and a number of tearful eyes. The two last scenes are invariably looked upon with the greatest interest, and are just as invariably greeted with the most vociferous applause.

Is this because the discriminating public then have an opportunity to see a beautiful woman in her night dress, or is it because they have an opportunity to drop a silent tear over injured innocence in distress?

The former is, perhaps, probable, but the latter can hardly be, for of all the heroines of modern fiction there is not one less deserving of pity and sympathy than this same Lady Isabel; there is no earthly reason why she should commit the sin she does, her husband is a generous hearted, honest fellow, loves her to distraction, and pays the greatest attention to all her little whims, in view of this it seems pretty hard that he should be deserted by his wife at the very instant he is engaged in a work of charity. It has been stated that "charity is its own reward," but Mrs. Wood appears to view the matter in a different light, and while Archibald Carlyle is doing his best to save the life of a persecuted fellow-being, this moral novelist makes his wife desert him.

From this moment Lady Isabel is made the object of commiseration, she is an injured and innocent wife, and as such it is the duty of the public to weep over her. Now, in my humble opinion, she is nothing of the sort. She sins with her eyes wide open; she knows her husband to be the soul of honor, he has told her that some day he will explain to her the secret between Barbara Haro and himself, and if she were not innately bad that promise should be satisfactory. As for Sir Francis Levison he is, after all, nothing more nor less than a thorough man of the world who, seeing a jealous, whimsical, weakly virtuous wife, determines to take advantage of her foibles, and it must be confessed is put to but little trouble in accomplishing his ends, the pretty little innocent fairly throwing herself into his arms at the first attack. There are hundreds just such men in New York society who are received with open arms by intriguing chaperones. Had Lady Isabel married him in the beginning, instead of Carlyle, she probably would have been happy, for Levison is not so radically bad as herself, and would probably have made a good husband. Not that I would justify Levison's action, no thoroughly honorable man would have done the same thing, but it needs a man of much stronger character than his to resist the temptation of running away with a pretty woman when the pretty woman so easily yields to his importunities.

The culminating point of absurdity in the story, however, is the return of Isabel as Madame Vine when, on being discovered by her husband, she assumes the high stand of an injured wife, and informs Carlyle that his cruelty has driven her to sin and shame.

Now, if saving the life of a wronged fellow-being, or loving your wife with all the fervor of an honest heart, or doing everything in your power to make her happy, is being cruel, then Archibald Carlyle was, undoubtedly, a cruel man, but as it is not, he decidedly was quite the reverse, and Lady Isabel must have been either a hardened sinner, who assumes this miserable subterfuge to cover her own shame, or an egregious fool.

Such stories and plays are morally bad, they teach no lesson, and serve to deprave rather than elevate the public mind, the sympathy they elicit is bogus, the tears they create are drawn from a bad source, and the sooner they are scourged from the stage and the book-stores, the better it will be for the public at large.

SHUGGE.

## CORRESPONDENCE.

PROVIDENCE, R. I., April 10, 1867.

Editor Watson's Art Journal:

DEAR SIR—I attended the Grand Concert of the season, at the City Hall, according to your request, but in consequence of certain afflictions in my family, I have utterly unable to put my notes upon paper. But I have done the next best thing (perhaps the best thing, that is, I have culled those points of criticism which thoroughly accord with my views of the performance. Believe me, the success of this Concert was very complete, and I have rarely seen in this quiet city so brilliant and so crowded an audience (nearly 3,000 people), so thoroughly satisfied and delighted,

The following was the programme:

PART I.—Quatuor Concertante, for four pianos, eight hands, Op. 230 (First time in America, Carl Czerny; Pattison, Wellenstein, Newell and Weber. 2. Ah Sestinto, Mercadante; Miss Nettie Sterling. 3. Campanella, Piano-forte, F. Liszt; J. N. Pattison. 4. Adelaide, Beethoven; J. Ernest Perring. 5. Souvenir de Holland.—Fantasie for Violoncello, Schubert; Henry Mollenbauer. 6. Guard Waltz—"Perche non vieni ancora," Godfrey; Miss Virginia Paris.

PART II.—Scena. Piano Forte and Violoncello, Beethoven; A. Weber and Henry Mollenbauer. 8. "Beware," J. E. Perring; J. E. Perring. 9. "Tu al cui sguardo," (I due Forcari.) Verdi; Miss Virginia Paris. 10. Fantasia—Russian Hymn, J. N. Pattison; J. N. Pattison. 11. Song. (Kindly accompanied by the Composer.) R. Goldbeck; Miss Nettie Sterling. 12. March Triomphale, Op. 91, A. Goria; Messrs. Pattison, Wellenstein, Newell and Weber.

The Four Grand Square Piano Fortes to be used at this Concert are from the celebrated manufactory of ALBERT WEBER, New York, and furnished by his Agents, Messrs. CORY BROTHERS, of this City.

I shall give you a Mosaic criticism drawn from the following sources, to wit: the *Daily Post*, the *Journal* and the *Evening Press*, all of Providence.

"The concert given last evening, in City Hall, though rather too protracted, was nevertheless one of great merit. It was replete with things novel and beautiful in the way of song, violoncello playing, and pianoforte playing; it afforded the very large and fashionable audience present an opportunity to listen to the performance of several great artists and accomplished amateurs; it presented unusual variety, and as a display of pianofortes and pianoforte playing, it was pre-eminently excellent.

The splendid contralto voice of Miss Nettie Sterling and the fine tenor of Mr. Perring—though the gentleman suffered some from a cold—were heard with every demonstration of approbation, in their several choice selections. An apology was made for Mr. Perring and the indulgence of the audience asked. We were surprised that he should do as well as he did. Miss Sterling was almost a stranger here, having appeared before a Providence audience (at Mr. Goldbeck's concert) but once before; but her superb singing made upon that occasion, as it did last evening, a strong and most favorable impression. She is justly held to be one of the best contralto soloists in the country.

The performance of Mr. Henry Mollenbauer well sustained his great reputation as a violoncellist and were in every respect most admirable. Certainly he is unrivalled on his instrument and a truly wonderful as well as an enchanting player.

Miss Virginia Paris, the very proficient and es-

timated, and perhaps may as well boldly add, very lovely young soprano, of our city, acquitted herself exceedingly well on this occasion and showed steadily increasing skill in her art. She was enthusiastically recalled. Possessing a voice so very pure and fine as Miss Paris does; evincing, too, so much aptitude for musical study and so much genuine taste and feeling in execution; and being, withal, so highly favored by nature, there would really seem to be an eminent position and brilliant career in prospect for her.

Mr. Pattison needs no praise from us, and we will only say that his "Campanella" and "Russian Hymn Fantasia" were super.

The pianos used on this occasion were from the well-known manufactory of Albert Weber, and, it is needless to add, exhibited all the power and richness of tone for which the Weber instruments are so distinguished. After listening to Mr. Weber's playing last evening, we can well account for the superiority of his pianos. An accomplished pianist himself, as well as a thorough mechanic he has brought to the manufacture of his instruments, each one of which is completed under his personal supervision, a perfect familiarity with the principles of music and a nice appreciation of the qualities which make a good piano. And it is these united and his long personal experience in every branch of pianoforte manufacturing, that have given him an advantage over other manufacturers, and that by adding improvement to improvement, has made his pianos equal, if not superior, to any in use."

One word about the Pianos:

"Four very elegant specimens of them (the Weber Pianos) were on the stage, on this occasion, and such a magnificent volume of tone as was given out by each of them fairly astonished the most intelligent in such matters; while the pure and superb quality of that tone, and its admirable perfect evenness, thoroughly delighted all ears. The notes of the upper octaves were most ravishingly sweet and beautiful, and the the grand and massive sonority of the bass was clearly apparent. If these are any better pianofortes than these in the United States, or in the world, we should like to be told where they are.

Although we have been aware of the great merits of the Weber instruments, we must confess that we were last evening filled with admiration of their surpassingly beautiful qualities. Of course, they were excellently well played by that truly great virtuoso, Mr. J. N. Pattison and his three accomplished associates, including Mr. Albert Weber, the eminent manufacturer, who is himself a very fine pianist. Mr. Weber, by the way, knows full well what a pianoforte ought to be, and has undeniably worked out his *beau ideal*, if we may so say, of this kind of musical instrument. Long years of trial, in all sections of the Union, have fully established the thorough excellence and reliability of the mechanical workmanship of the Weber instruments, and they unquestionably stand, at this day, among the very first in America or Europe."

Still another word from the *Evening Press*:

"The grand feature of the concert was the playing of the four pianists, Messrs. Pattison, Wellenstein, Newell and Weber. The instruments were the Weber, from the ware rooms of the agents, Cory Brothers. They were played together by the above gentlemen, and the rich harmony produced was captivating. The qualities possessed by these instruments were ad-